

Harry James

Studies & Improvisations

for Trumpet



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Foreword

In the field of modern dance music the art of improvising affords one of the finest opportunities for a singular satisfying musical experience. An improvisation in "swing style" has the power to charm or thrill the listener as well as the performer. This power of affecting the musical senses has been one of the strongest factors in the inevitable rise of "Swing".

The purpose of this book is to offer a progressive method of study to the student desirous of acquiring a distinctive style of playing both rhythmically and melodically. It is not an instructor's method dealing with fundamentals. On the contrary, it is designed for the student having already attained a certain degree of technical knowledge and facility in the playing of the trumpet.

A careful consideration of the following studies and improvisations in this book, combined with diligent practice, will definitely contribute not only to the student's ability on the trumpet, but also to his appreciation of this phase of music.

The Publishers

Harry James

Studies &

Improvisations

for Trumpet

Edited by Elmer F. Gottschalk

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HARRY JAMES was born right into the show business in Albany, Georgia, on the Ides of March, 1916. His father was director of the circus band and his mother a performer in the same show. Harry comes by his talent quite naturally because he was raised in back of the bandstand.

Harry tramped with his family for the first fourteen years of his life, and it is interesting to note that he played drums before taking up the cornet. He was featured as a child prodigy when only four years old, and was thoroughly capable of taking over the drummer's job when occasion demanded it.

In the Spring of 1927 Harry's father, himself a trumpeter, began to teach the boy trumpet. This suited Harry better than drums, and within two years he was substituting for his father. He continued his trumpet studies while his family wintered in Beaumont, Texas, and often soloed with the high school band.

In 1932 he left home to answer the call of Le Jazz Hot, and joined the orchestra of Joe Gill in Galveston. He found this to be his calling, and from then on continued his climb to the top in popular music. On Xmas day, 1936, he got a call from Benny Goodman and the rest is musical history.

TABLE OF KEYS, MAJOR AND MINOR

3

	C Major	G Major	D Major	A Major	
Major					
Relative Minor	A Minor	E Minor	B Minor	F# Minor	
	E Major	B Major	F# Major	C# Major	Cb Major
	C# Minor	G# Minor	D# Minor	A# Minor	Ab Minor
	Gb Major	Db Major	Ab Major	Eb Major	F Major
	Eb Minor	Bb Minor	F Minor	C Minor	D Minor

INTERVALS

An interval is the distance from one note to another. It is *Major* or *Perfect* if both notes are in the same key, and *Minor*, *Diminished*, or *Augmented* if not!

Perf. Unison	Min. 2nd	Maj. 2nd	Aug. 2nd	Min. 3rd	Maj. 3rd
Perf. 4th	Aug. 4th	Dim. 5th	Perf. 5th	Aug. 5th	Min. 6th
Maj. 6th	Aug. 6th	Dim. 7th	Min. 7th	Maj. 7th	Perf. 8va

To determine the kind of interval formed by any two given notes, consider the lower as the key note and follow the foregoing definition and table.

CHORDS AND THEIR INVERSIONS

I. A chord is a succession of three or more notes sounded simultaneously and named according to the various degrees of the scale:

NAMES AND DEGREES OF THE SCALE

I	Tonic (keynote) chord
II	Super-tonic "
III	Mediant "
IV	Sub-dominant "
V	Dominant "
VI	Sub-mediant "
VII	Leading-tone "



In addition, chords are also named *major*, *minor*, *diminished*, *augmented*, *sixth*, *seventh*, *ninth*, etc., according to the number of notes and kind of intervals included in each chord.

II. A chord may be built upon any note.

(1) Major (common) chord.



(The numbers 1, 3, and 5 indicate the intervals used, of which 1-3 is a *major third* and 1-5 is a *perfect fifth*.)

(2) Minor (common) chord.



(1-3 is a *minor third* and 1-5 is a *perfect fifth*.)

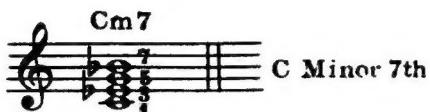
(3) Seventh (Major or Minor) chord.

5

NOTE:—A chord is either major or minor depending upon whether the interval of a third (1-3) is major or minor.



(Major third, perfect fifth, and minor seventh.)



(Minor third, perfect fifth, and minor seventh.)

(4) Sixth chord.

A sixth chord is formed by adding the sixth note from the root to a common triad. The sixth chords most commonly used are:



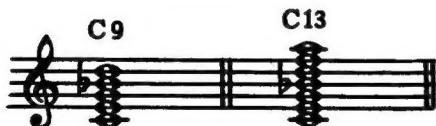
C6 = Major third, perfect fifth, and major sixth.

Cm6 = Minor third, perfect fifth, and major sixth.



(Major third, perfect fifth, augmented sixth.)

(5) Ninth and thirteenth chords.



(a) A ninth chord is formed by adding a note nine steps (in the scale) above the root, or bottom note, of a seventh chord.

(b) A thirteenth chord is formed by adding a note thirteen steps above the root of a ninth chord.

(6) Diminished chord.

(a) A diminished chord is formed by a series of minor thirds. There are only three diminished chords (the root depends upon the key and chord progression):



(Minor third, diminished fifth, and diminished seventh.)

6 (7) Augmented chords.

Unless a 6 aug. is indicated, the word augmented (or aug.) directly affects only the interval of a fifth in the chord. It raises the fifth a half step, thus making an interval of an augmented fifth.



III. Chord progression.

In learning to improvise, the student must have some understanding of the laws or rules governing chord progression. To facilitate learning the names and signs "tonic" (I), "dominant" (V), etc. are used. (See table of names and degrees of the scale.)

(1) The chordal frame-work of any composition in general consists of I IV V₇ I.

(2) A good conception of the use of chords in a given key may be obtained from the following table:

<i>Chords</i>	<i>Number of Times Used</i>
I (tonic)	
IV (sub-dominant)	Very Frequently
V (dominant)	
VI (sub-mediant)	
II (super-tonic)	Frequently
III (mediant)	
VII (leading-tone)	Infrequently

(3) A composition almost invariably will start and end on the tonic, ending with what is called a full cadence (V₇I or IV I).

(4) The chords to be used in the body of a composition depend, of course, upon the melody and the chords desired by the composer.

(5) In changing from one chord to the next, tones that are "common" to both chords should be carried over by the *same voice* if the melody will permit.



The note common to both chords is G!

(6) The third (note) of a chord will generally resolve up to the nearest note of the next chord; likewise the seventh will resolve down. (In the foregoing example the third (B) of the V₇ chord resolves up to C of the I chord; the seventh (F) of the V₇ chord resolves down to the E of the I chord.)

(7) When the question of doubling a note arises, always remember that *thirds, sevenths, and ninths* are not to be doubled; double the root or the *fifth*.

(8) Consecutive or hidden octaves and fifths between voices (or parts) should be avoided.

At ⑧, harmony in parallel motion with the bass causes a *hidden octave* between the bass and the upper voice, and a *hidden fifth* between the bass and middle voice. Voices should move in contrary motion whenever possible.

(9) Alteration of any of the chords is permissible, depending upon the player's or composer's preference.

(The foregoing rules are not to be accepted as infallible, but they are given in the hope that they will serve the student as a guide and foundation and to stimulate an interest for a more advanced study of the principles of harmony!)

IV. Inversions of chords.

When a chord is inverted it means that some note (of the chord) other than the root is in the bass (bottom note).

STUDIES IN PHRASING AND CHORD PROGRESSION

The following studies are given for two reasons:

- (1) To acquaint the student with some of the more important rhythmic figures used in "swing" improvisations;
- (2) To establish a feeling for chord progression.

The first group consists of simple *arpeggio figures*, the second deals with *syncopation*, and the third is a combination of both, introducing also the *added tones* (tones added to the fundamental chord notes) and *passing tones*. These studies are built upon the succession of chords known universally to "swing" musicians as "the blues."

We must bear firmly in mind that the three-fold root of music is Melody, Harmony, and Rhythm. Our purpose is to integrate these three elements to such an extent that our whole personality is charged with rhythmic power. It is this power which stimulates the creative ability in the musician, and allows subconscious freedom while extemporizing.

All chords indicated are in the transposing keys of the instrument and are given in 12-measure form. The chords used in the progressions may vary, but they follow a general pattern, as indicated below.

The musical notation consists of two staves. The top staff is a single line of 12 eighth-note strokes on a treble clef staff, starting with a vertical bar line labeled 'C(I)' above it. This is followed by a vertical bar line with a double bar line through it, indicating a 12-measure rest. After the rest, another vertical bar line labeled 'F(IV)' above it appears, followed by another 12 eighth-note stroke line. The bottom staff shows a harmonic progression in 12-measure blocks. It starts with a vertical bar line labeled 'C(I)', followed by a vertical bar line with a double bar line through it. The next vertical bar line is labeled 'G7(V7)' above it. The fourth vertical bar line is labeled 'F(IV)' above it. The fifth vertical bar line is labeled 'C(I)' above it. The staff ends with a vertical bar line with a double bar line through it.

The first group of eight studies are simple arpeggio phrases and are given for the purpose of developing a flowing style of playing. Perfecting a system of legato tonguing is an important step and should be considered as one of the first requirements in a study of improvising. Play the following studies in a relaxed manner being careful to breathe only at the beginning of each phrase.

I
LEGATO TONGUING

9

Ex.1

Three staves of musical notation for Ex. 1. The first staff shows a melodic line starting at C (I). The second staff shows harmonic chords in F (IV), C (I), and G7 (V7). The third staff continues the melodic line with harmonic chords in F (IV), C (I), and C (I).

Ex.2

Three staves of musical notation for Ex. 2. The first staff shows a melodic line starting at F (I). The second staff shows harmonic chords in B♭ (IV), F (I), and C7 (V7). The third staff continues the melodic line with harmonic chords in B♭ (IV), F (I), and F (I).

Ex.3

B_b(I)

E_b(IV) B_b(I) F(V)

E_b(IV) 1₁B_b(I) 1₂B_b(I)

Ex.4

E_b(I)

A_b(IV) E_b(I) B_b(V)

A_b(IV) 1₁E_b(I) 1₂E_b(I)

Ex.5

G (I) C (IV) G (I)

Ex.6

D (I) G (IV) D (I)

G (IV) D (I) A (V)

G (IV) 1. D (I) 2. D (I)

Ex.7

A musical score consisting of three staves of music. The top staff starts with a chord labeled A(I), followed by a measure of eighth-note patterns, then a chord labeled D(IV), another measure of eighth-note patterns, and finally a chord labeled A(I). The middle staff follows a similar pattern with chords D(IV), A(I), and E(V). The bottom staff follows a similar pattern with chords D(IV), 1A(I), and 2A(I).

Ex.8

A musical score consisting of three staves of music. The top staff starts with a chord labeled E(I), followed by a measure of eighth-note patterns, then a chord labeled A(IV), another measure of eighth-note patterns, and finally a chord labeled E(I). The middle staff follows a similar pattern with chords A(IV), E(I), and B(V). The bottom staff follows a similar pattern with chords A(IV), 1E(I), and 2.E(I).

II
SYNCOPATION

13

Ex.1

Musical score Ex.1 consists of two staves. The top staff features three vertical bar lines with Roman numerals: C(I) at the beginning, F(IV) in the middle, and C(I) at the end. The bottom staff contains eighth-note patterns.

F(IV)

C(I)

G(V)

Continuation of musical score Ex.1 with three vertical bar lines labeled F(IV), C(I), and G(V).

F(IV)

1.C(I)

2.C(I)

Continuation of musical score Ex.1 with three vertical bar lines labeled F(IV), 1.C(I), and 2.C(I).

Ex.2

F(I)

Musical score Ex.2 consists of two staves. The top staff features a single vertical bar line labeled F(I). The bottom staff contains sixteenth-note patterns.

B♭(IV)

F(I)

C(V)

Continuation of musical score Ex.2 with three vertical bar lines labeled B♭(IV), F(I), and C(V).

B♭(IV)

1.F(I)

2.F(I)

Continuation of musical score Ex.2 with three vertical bar lines labeled B♭(IV), 1.F(I), and 2.F(I).

Ex.3

ВЪ(Г)'

A musical score for two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Both staves are in common time. The music consists of eighth-note patterns.

E_b(IV)

B_b(IV)

$$\mathbf{F}(\mathbf{V})$$

A musical score for piano, featuring two staves. The top staff uses a treble clef and a key signature of one flat, with a tempo marking of 'P.' and dynamic 'ff'. The bottom staff uses a treble clef and a key signature of one flat. Measure 11 begins with a forte dynamic, followed by eighth-note patterns. Measure 12 continues with eighth-note patterns, concluding with a forte dynamic.

E_b(IV)

1. B_h(I)

12. B_b(I)

A musical score consisting of two staves. The top staff is in E-flat major (indicated by a key signature of one flat and a bass clef) and shows a bass line. The bottom staff is in B-flat major (indicated by a key signature of two flats and a treble clef) and shows a treble line. The score is divided into measures by vertical bar lines. Above the top staff, the label "Eb(IV)" is placed above the first measure, "1 Bb(I)" is placed above the second measure, and "2 Bb(I)" is placed above the third measure. The fourth measure is indicated by a colon and a dot, suggesting a continuation of the previous section.

Ex.4

Еъ(І)

A musical score for piano, showing two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and a key signature of one flat (B-flat). Measure 11 starts with a half note on the A-line of the treble staff, followed by a whole rest. Measure 12 begins with a whole rest, followed by a half note on the G-line of the treble staff, a whole rest, and another half note on the G-line of the treble staff.

Ab(IV)

E_b(I)

ВЪ(В)

A-flat (IV) E-flat (V)

Ab(IV)

1.Eb(I)

12.Eb(I)

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 11 starts with a half note in the bass, followed by a quarter note in the treble, a half note in the bass, and a quarter note in the treble. Measures 12 and 13 show eighth-note patterns in both staves.

Ex.5

G (I)

C (IV) **G (I)** **D (V)**

C (IV) **1 G (I)** **2 G (I)**

Ex.6

D (I) **G (V)** **D (I)**

G (IV) **D (I)** **A (V)**

G (IV) **1-D (I)** **2-D (I)**

Ex.7

A(I) D(IV) A(I)

D(IV) A(I) E(V)

D(IV) 1.A(I) 2.A(I)

Ex.8

E(I)

A(IV) E(I) B(V)

A(IV) 1.E(I) 2.E(I)

ADDED AND PASSING TONES

The foregoing studies contain only the fundamental chord tones and are limited in this respect. However, in the following examples we will give ourselves a little more license both harmonically and melodically. The progressions of chords as we have had them so far have been more or less fundamental and may be subject to a number of changes.

For instance, we might have the progression of chords as follows:

A musical staff with two horizontal lines. The top line consists of six vertical stems with horizontal dashes through them, representing harmonic changes. Above the first stem is 'C(I)', above the second 'F(IV)', above the third 'C(I)', above the fourth 'C7(I7)', above the fifth 'F(IV)', and above the sixth 'C(I)'. The bottom line also has six vertical stems with horizontal dashes. Above the first stem is 'C(I)', above the second 'G7(V7)', above the third '1.C(I)', above the fourth 'G7(V7)', above the fifth '2.C(I)', and above the sixth an open circle. The staff has a treble clef and a key signature of one sharp.

Any number of harmonic changes are permissible as long as the musical structure or form remains unchanged.

In the studies to follow use is made of non-chord tones such as passing tones and auxiliary notes which do not affect or change the chord. On the other hand we may change the quality of the common chord by the addition of emphasized notes such as minor thirds, augmented fifths, sixths, sevenths, or ninths. As, for instance, in my chorus on the Victor Record 25792-B "One O'clock Jump" notice how, in the fifth and sixth measures, the ninth (B flat) and the seventh (G flat) notes, of the subdominant chord, are emphasized, and also in the ninth measure the dominant seventh (B flat 7) becomes a minor seventh chord because of the presence of the minor third (D flat).

One O'Clock Jump

Count Basie

The musical score consists of three staves of music. The top staff shows a melodic line with various note heads and stems, some with slurs and dynamics like 'mf'. The middle staff shows a similar melodic line with slurs and dynamics. The bottom staff shows a harmonic progression with vertical stems and horizontal dashes, indicating harmonic changes. The key signature is one sharp throughout.

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Ex.1 Slow C

Ex.2 Slow F

Ex.3 Medium slow B_b

Musical score for Example 3, featuring three staves of piano music. The first staff starts with a B-flat major chord. The second staff starts with an E-flat major chord. The third staff starts with an F7 chord. The music consists of eighth-note patterns and rests.

Ex.4 Medium slow

Musical score for Example 4, featuring four staves of piano music. The first staff starts with an E-flat major chord. The second staff starts with an A-flat major chord. The third staff starts with a B-flat major chord. The fourth staff starts with an E-flat major chord. The music consists of eighth-note patterns and rests.

Ex.5 Medium Slow

The musical score consists of three staves of piano music. The top staff starts with a G major chord, followed by a C7 chord, another G major chord, and finally a G7 chord. The middle staff starts with a C major chord and ends with a G major chord. The bottom staff starts with a D7 chord, followed by a D7 augmented chord, and ends with a G major chord.

Ex.6 Medium Slow

The musical score consists of four staves of piano music. The first two staves start with a D major chord, followed by a G7 chord, another D major chord, and finally a D7 chord. The third staff starts with a G7 chord and ends with a D major chord. The fourth staff starts with an A7 chord and ends with a D major chord.

Ex. 7 Slow A7

Ex. 8 Slow E B7 E E7

TREATMENT OF STANDARD SONGS

The next section of the book will be devoted to a study of seven standard songs, six of which are the thirty-two measure type and the remaining one of the twenty measure type. Each song follows a definite musical form or pattern and the ability to recognize these forms quickly and easily is an important step in the development of a good swing style. A song may be made up of two eight-bar phrases which are very much alike (A, A), followed by an eight-bar phrase which is entirely different (B), and closed with another eight-bar phrase very much like the first two (A). Consequently our form would be A, A, B, A. Other songs will follow many different forms as will be observed. The matter of phrasing, when improvising a chorus, is another important step. A phrase should convey a musical message like a sentence or portion of a sentence.

In our treatment of the songs, we will follow this procedure:

- (1) Play the melody "straight," as it was originally written.
- (2) Play the melody again but this time rephrase it rhythmically.
- (3) Play an original improvisation. (In each case I have given you my own improvisation in the way I might play it if called upon).

The chord indications on the top stave accompany each chorus. This enables the student to analyse just what is happening harmonically in conjunction with the melodic line. The co-ordination of these two elements is our ultimate aim.

In A Little Spanish Town

The Melody As Written Originally

Sam M. Lewis
Joe Young
Mabel Wayne

Moderato

The musical score consists of six staves of piano notation. Staff 1 starts with a C major chord, followed by a progression through G7, C, G+, C, G7, E7, A7, D7, and A dim. Staff 2 follows a similar pattern of chords. Staff 3 includes a G+ chord. Staff 4 includes an E7 chord. Staff 5 includes an A7 chord. Staff 6 concludes with a G7 chord.

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This composition was written as a waltz but may be played to good effect as a fox-trot. The following rhythmic chorus serves to illustrate this:

In A Little Spanish Town

Phrased Rhythmically

Sam M. Lewis
Joe Young
Mabel Wayne

Moderato

The sheet music consists of six staves of musical notation for piano. The top staff shows a treble clef and a bass clef. The first measure starts with a C chord. The second measure ends with a G7 chord. The third measure starts with a G+ chord. The fourth measure starts with a C chord. The fifth measure ends with an E7 chord. The sixth measure starts with an A7 chord. The seventh measure ends with a D7 chord. The eighth measure starts with an A dim. chord. The ninth measure starts with a C chord. The tenth measure ends with a G7 chord. The eleventh measure starts with a circled '1' over a C chord. The twelfth measure starts with a G7 chord. The thirteenth measure starts with a circled '2' over a C chord. The fourteenth measure starts with a G7 chord. The fifteenth measure starts with a C chord.

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In A Little Spanish Town

Improvised

Sam M. Lewis
Joe Young
Mabel Wayne

The sheet music consists of six staves of musical notation. Staff 1 starts with a forte dynamic (f) and includes a G7 chord. Staff 2 continues the melody. Staff 3 features a G+ chord. Staff 4 features an E7 chord with a 'lip' instruction. Staff 5 features an A7 chord. Staff 6 concludes the piece with a C chord.

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At Sundown

The Melody As Written Originally

Walter Donaldson

Moderato

D7

Am

G+ D6 D7

G Em

E7

p-f

Am

G+ D6 D7

G Em

B7(B7dim5) E7

A6 A7

D9 D7

D+ G6 G

E7

Am

G+ D6 D7

G Em

E7

Am

G+ D6 D7

G

Em

B7B7dim5 E7

A6 A7

Am

G+ D6 D7

1 G

E7

2 G

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At Sundown

27

Phrased Rhythmically

Walter Donaldson

Moderato

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At Sundown

Walter Donaldson

Improvised

The sheet music consists of six staves of musical notation for piano. Each staff has two staves: a treble clef staff above and a bass clef staff below. The music is in common time and uses a key signature of one sharp (F#). The chords are indicated by vertical stems with Roman numerals and numbers: D7, Am, D7, G, Em, E7, Am, D7, G, Em, E7, A6, A7, D7, G, E7, Am, D7, G, Em, B7, E7, A7, D7, G, and G. The melody is represented by various note heads and stems, with some notes having small numbers above them, likely indicating fingerings or performance techniques. The music is divided into measures by vertical bar lines.

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My Blue Heaven

29

The Melody As Written Originally

George Whiting
Walter Donaldson

Moderato

F

Am F

G7 G7dim.5 Am F Fdim. F F+ Bb

D7 Gm D7 Fdim. C7 F C+

F G7 G7dim.5

1.C7 F Fdim. C7 F 2.C7 F Bb F

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My Blue Heaven

Phrased Rhythmically

Moderato

George Whiting
Walter Donaldson

G7 G7 dim.5

F

Am F

G7 G7dim.5 Am F Fdim.F F+ B♭

D7 Gm D7 Fdim. C7 F C+

F G7 G7 dim.5

C7 F Fdim. C7 F F B♭ C7 F

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My Blue Heaven

81

*Improvised*George Whiting
Walter Donaldson

G7 G7dim.5

The sheet music consists of six staves of piano-style notation. The top staff begins with a treble clef and a key signature of one sharp. It features a bass note 'F' followed by a series of eighth-note chords. The second staff begins with a bass note 'Am' and a treble note 'F'. The third staff begins with a bass note 'G7' followed by 'G7 dim.5', 'Am', and 'F'. The fourth staff begins with a bass note 'B♭' followed by 'D7' and 'Gm'. The fifth staff begins with a bass note 'C7' followed by a treble note 'F'. The sixth staff concludes with a bass note 'G7' followed by 'G7 dim.5', 'C7', and 'F'.

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Pagan Love Song

From the M-G-M Production "The Pagan"

The Melody As Written Originally

Arthur Freed
Nacio Herb Brown

Moderato

The musical score consists of six staves of music for piano. The first staff begins with a dynamic of *p-f*. The second staff starts with a *G7* chord. The third staff starts with a *D* chord. The fourth staff starts with an *A7* chord. The fifth staff starts with a *Bb7* chord. The sixth staff concludes the piece.

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Pagan Love Song

From the M-G-M Production "The Pagan"

Phrased Rhythmically

Arthur Freed
Nacio Herb Brown

The musical score consists of six staves of piano notation. Staff 1 starts with a forte dynamic (f) and a D chord. Staff 2 features a G7 chord followed by a D chord. Staff 3 includes an A7 chord. Staff 4 features a Bb7 chord. Staff 5 includes an A7 chord followed by a D chord. Staff 6 concludes with a D chord.

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Pagan Love Song

From the M-G-M Production "The Pagan"

Improvised

Arthur Freed
Nacio Herb Brown

The sheet music consists of six staves of musical notation. The key signature is two sharps (D major). The time signature is common time (indicated by 'C'). The music is labeled as 'Improvised'. The first staff starts with a forte dynamic (f). The second staff begins with a B-flat chord. The third staff features a D chord followed by an A7 chord. The fourth staff has a D chord. The fifth staff begins with a B-flat chord. The sixth staff concludes with an A7 chord.

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I Never Knew
(I Could Love Anybody Like I'm Loving You)

The Melody As Written Originally

Tom Pitts
Ray Egan
Roy K. Marsh

Moderato

A A+ F#m G F#7 B7

E7 A A7 D A7 dim.5

A C#m7 F#7 B7 E7

A A7 D

A7 dim.5 A A+ F#m G F#7

B7 E7 1. A F#m Bm E7 2. A

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I Never Knew

(I Could Love Anybody Like I'm Loving You)

Phrased Rhythmically

Tom Pitts
Ray Egan
Roy K. Marsh

The musical score consists of six staves of music for piano and voice. The piano part is on the left, and the vocal part is on the right. The music is in A major (two sharps) and follows a 12-bar blues progression. The chords used are A, A+, F#m, G, F#7, B7, E7, A7, D, A7dim.5, A, C#m7, F#7, B7, E7, A, A7, D, A7dim.5, A, A+, F#m, G, F#7, B7, E7, A, F#m, Bm, E7, 2.A.

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I Never Knew (I Could Love Anybody Like I'm Loving You)

37

Tom Pitts
Ray Egan
Roy K. Marsh

Improvised

The musical score consists of six staves of music for piano, arranged vertically. The top staff begins with a forte dynamic and features chords A, A+, F#m, A7, F#7, and B7. The second staff starts with E7 and continues with A and D. The third staff includes chords A, A+7, F#7, B7, and E7. The fourth staff begins with A7. The fifth staff starts with D and includes chords D dim., A, and A+. The bottom staff concludes with chords F#m, A7, F#7, B7, E7, and A.

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China Boy

The Melody As Written Originally

Dick Winfree
Phil Boutejje

Moderato

The musical score consists of six staves of music for piano, arranged in two systems. The top system starts with a dynamic of *p-f*. The first staff shows a bass line with notes G, D+, G, D+, G, and D+. The second staff shows a bass line with notes G, E♭7, G, and A9. The third staff shows a bass line with notes Cm, G, and A7. The fourth staff shows a bass line with notes B♭, F7, B♭, and F7. The fifth staff shows a bass line with notes B♭, D7, G, D+, G, D+, A9, and Cm. The sixth staff shows a bass line with notes G, A9, D7, G, D7, and G.

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China Boy

Dick Winfree
Phil Boutelje

Phrased Rhythmically

The musical score consists of six staves of music. Staff 1 starts with a forte dynamic (f) and a G chord. Staff 2 features E7 and A9 chords. Staff 3 includes Cm and G chords. Staff 4 contains B♭, F7, B♭, and F7 chords. Staff 5 shows B♭, D7, G, A9, and Gdim. chords. Staff 6 concludes with G, A9, D7, 1.G, D7, 2.G, D7, G, D7, and G chords.

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China Boy

*Improvised*Dick Winfree
Phil Boutelje

The musical score consists of six staves of piano notation. Staff 1 starts with a G chord. Staff 2 begins with an E7 chord. Staff 3 starts with a Cm chord. Staff 4 begins with a G chord. Staff 5 starts with a Bb chord. Staff 6 starts with a D7 chord.

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The Darktown Strutters Ball

The Melody As Written Originally

Shelton Brooks

Moderato

D B7 E7

A7 D D dim.

Em A7 D B7 E7

Em D dim. D F#7

B7 E7 A7

D 1. D dim. A7 2. D A7 D

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The Darktown Strutter's Ball

Phrased Rhythmically

Shelton Brooks

D B7 E7

A7 D D dim.

Em A7 D B7 E7

Em D dim. D F#7

B7 E7 A7

1. D A7 2. D A7 D A7 D

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The Darktown Strutter's Ball

43

Improvised

Shelton Brooks

The image shows six staves of musical notation for piano, arranged vertically. The notation includes two treble clef staves and four bass clef staves. Various chords are labeled above the notes, including D, B7, E7, A7, D dim., Em, and F#7. The music consists of eighth and sixteenth note patterns, with some notes connected by slurs. The key signature changes between staves, indicated by the presence of sharps (#) or flats (b) on the staff lines.

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RECORD CHORUSES

The remaining pages of this book are devoted to a number of compositions which are available on Victor and Brunswick records. Each one contains a "hot" trumpet chorus or part of a chorus which, in my opinion, are all good examples of my "swing" style. I do not advise copying the choruses note for note; rather, the student should, after playing them a few times, try to play or improvise an original one. The object is to develop a style "all your own;" one that is simple and natural.

I cannot emphasize too greatly the importance of listening to good "swing" records made by the leading bands and artists of today. There are also any number of good old records, some of which are really "gems" in the art of improvising.

Roll 'Em

Victor Record No.25627-B

*Benny Goodman
and his Orchestra**Mary Lou Williams*

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Life Goes To A Party

Victor Record No.25726-A

*Benny Goodman
and his Orchestra*

*Harry James
Benny Goodman*

A musical score for 'Life Goes To A Party' featuring six staves of music. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The music consists of eighth and sixteenth note patterns with various dynamics like 'f' (fortissimo) and 'ff' (fortississimo). The score is written on five-line staff paper.

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Loch Lomond

Victor Record No.25717-A

*Benny Goodman
and his Orchestra*

A musical score for 'Loch Lomond' featuring three staves of music. The key signature is G major (one sharp), and the time signature is common time (indicated by 'C'). The music consists of eighth and sixteenth note patterns with dynamics like 'f' (fortissimo). The score is written on five-line staff paper.

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Camel Hop
Victor Record No. 25717-B

Benny Goodman
and his Orchestra

Mary Lou Williams

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Sing, Sing, Sing

Victor Record No.36205-B

Benny Goodman
and his Orchestra

Louis Prima

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It's The Dreamer In Me

Brunswick Record No.8055

*Harry James
and his Orchestra*

*Jimmy Dorsey
Jimmy Van Heusen*

Slow

The sheet music consists of ten staves of musical notation. The key signature is two sharps (G major). The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Measure numbers are placed at the end of each staff. The notation includes various note values (eighth notes, sixteenth notes, etc.), rests, and dynamic markings such as 'f' (fortissimo). The style is described as 'Slow'.

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MOORISH CASTLE

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by ZIGGY ELMAN and MARK WINSTEN

MODERN DESIGN

RONDO FOR TRUMPET

by RED NICHOLS

TRUMPET SOBS

FUNNY NOTES

PLENTY OFF CENTER

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by MICKEY BLOOM

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DEBONAIR

by MANNY KLEIN

TIGER FANTASY

by DONALD LINDLEY

SLIDIN' AROUND

TRUMPET BLUES

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GGIN' NO PLACE

STEPPING FAST

SWEET STUFF

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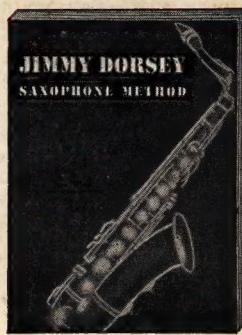


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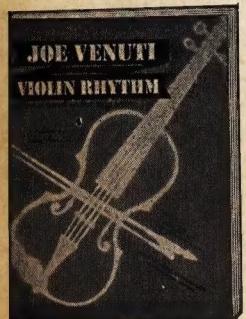
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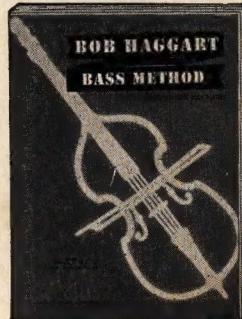
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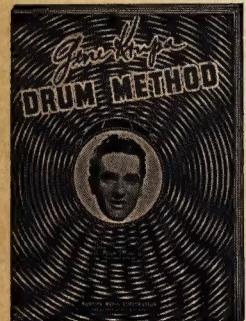
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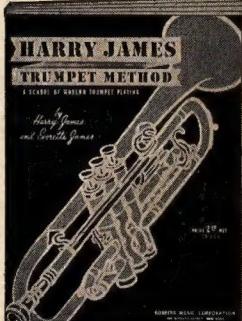
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